*Carrying out the wishes of Mr. Hearn
we are sending you the accompanying
catalogue which had been ordered by him
but not completed before his decease*

George E. Schanck

Clarkson Cowl

Herbert S. Greims

Executors

Twenty West Fourteenth Street

SIR ANTHONY VAN DYCK
1599-1641

BARON ARNOLD DE ROY OF
ZUIDERWYN

CANVAS H. 76 IN. W. 48 IN

GEORGE A. HEARN GIFT
TO THE
METROPOLITAN MUSEUM
OF ART
IN THE CITY OF NEW YORK
AND
ARTHUR HOPPOCK HEARN
MEMORIAL FUND

NEW YORK
PRINTED FOR THE MUSEUM
MCMXIII

CORRESPONDENCE

THE following letters which passed between Mr. Hearn and the President and Trustees of the Metropolitan Museum set forth the wishes of the donor and the conditions under which the gift was made and accepted.

THE OFFER

December 18, 1905

J. PIERPONT MORGAN, ESQ.

President, Metropolitan Museum of Art, Central Park, New
York City

DEAR SIR :

According to my recollection there are fifty pictures in Gallery 15, twenty-two of which have been given and twenty-eight loaned by me.

Instead of four of these, I wish to substitute four others, being better pictures, namely: "Lady Hamilton as Daphne," by George Romney; "Peg Woffington," by William Hogarth; "Mrs. Pulham," by John Constable, and "Master Hare," by Sir Joshua Reynolds.

After the changes are made I desire to present them all to the Museum, on condition that they shall all remain together in the gallery they are now in or some other of equal size and importance, equally well lighted.

In connection with the above I will also give One Hundred Thousand Dollars, income to be used in purchase of American pictures.

If this is agreeable to the Trustees, I will either have the four pictures sent to the Museum or show them to the Committee on Paintings at my home at such time as may be convenient to them.

On notification that these gifts will be acceptable, I will make offer formal.

Yours truly,

GEORGE A. HEARN

TO THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART

Thursday, January 11, 1906

GENTLEMEN:

Objection having been raised to the condition accompanying my offer of pictures and money to the Museum, I deem it but due to myself to offer justification therefor.

It having been said that it is difficult to meet the demand that gifts of paintings be kept together permanently, because such collections represent different nationalities and periods, I would reply, that while such difficulty might arise where the gifts number a dozen or so, it cannot be true where an entire gallery is harmoniously filled from a definite standpoint, for then the collection becomes a unit, or, let us say, a small museum in itself, the separate works contained therein, holding consistent relation to each other, completing the roundness of the whole.

This collection is not simply a number of unrelated pictures that happened to please the fancy, brought to the Museum from the walls of my home; on the contrary, it is a collection formed in the gallery where it now hangs, during a number of years, having been subjected to frequent changes, always with improvement, and, by consent and approval of the authorities, until the present harmony was secured.

To scatter these paintings through different rooms would be to undo the result I have desired to attain, and the artist or art lover will find nothing in Gallery 15 to interfere with his enjoyment, nor can the effect be said to be disturbing to the Museum.

It is but natural that donors should prefer to have their gifts assembled where they may be seen at their best, rather than scattered through various rooms. Certain collections of paintings, porcelains, jades and musical instruments, now in the Museum, are far more interesting shown by themselves, than if broken up. Furthermore, they are gifts no Museum can afford to refuse on the ground that they are to be kept together permanently; for it is to the generosity of private individuals that we must look for the constant growth of the institution.

To distribute this collection now according to schools would be to substitute a mechanical subdivision for an arrangement arrived at after years of loving study.

The objection raised to keeping together individual collections has not disturbed European Museums. For example, in the National Gallery we find the Peel Collection, though *purchased* in 1871, is still kept together; then there are those notable examples of Turner, which were accepted by the Trustees with the condition that they should hang with the Claudes. In the South Kensington

we find the Sheepshanks Pictures kept together, as well as the Forster, the Dyce and others; also the admirable collection of Furniture, Pictures and Art Objects bequeathed by Mr. Jones.

In the Louvre hangs the La Caze Collection. In the Ryks Museum at Amsterdam we find the Van der Hoop Collection occupying rooms by itself; and in this same Museum we note the Dupper Collection, the Van de Poll Collection, as well as four lesser ones, kept together as harmonious units.

It is worthy of remark that the Reid Collection bequeathed to the Glasgow Gallery with the same condition, numbers but ten paintings, divided between four nationalities; others might be named if further examples were needed. In fact, if there be any ground for such objection, does it not seem strange that the foremost European Museums deliberately create such collections by assembling conspicuous pictures of different periods and nationalities in single rooms? In the Tribune of the Uffizi in Florence do we not find works by Van Dyck, Dürer and Cranach hanging with those of Titian, Raphael and Correggio? In the Salon Carré of the Louvre we find Rembrandt, Dou and Van Dyck hanging with Bellini, Titian and Leonardo, or touching shoulders with Murillo, Paul Veronese, Memlinc, Rubens, Holbein and others.

The same assembling of varied works appears in the great Gallery of the Wallace Collection, the latest European museum opened—one of the great rooms of the world—where Dutch, Flemish and English, Italian and Spanish pictures hang side by side to the advantage of the whole. The great room of the Hermitage Gallery contains works by Italian, Spanish, Dutch, Flemish and other nationalities.

On the other hand, anyone who has visited the exhibitions of the work of a single painter, must have felt the loss which such a painter sustains in the ordeal, whether it be the great Rembrandt and Van Dyck exhibitions of a few years ago abroad, or the shows of modern painters, like Cazin and Inness, held in this city. It is an indisputable fact that two pictures, both good, by the same artist, may be hurt by being hung together; this is recognized in the best arranged galleries of the world. Who has not felt disappointed on first visiting the room in the National Gallery where the Turners hang, or upon entering the great room in the Hermitage, where forty-one examples of Rembrandt are to be seen?

If paintings are only to be enjoyed and studied when arranged in chronological sequence, the same rule would apply to exhibits of sculpture, bronzes, porcelains and other objects shown in these halls. But will any one claim that such is the case? The proportion of visitors that demand such a condition for their enjoyment is small indeed. Æsthetic pleasure derived from a work of art is not dependent on any such chronological or mathematical arrangement. While considerations of size, color and tone, and space to be oc-

cupied, must enter into any arrangement of pictures, it is essential, first and last, that the works shown be of good quality and representative of their authors.

The fifty-one paintings in this collection in Gallery 15 embrace only four nationalities, 34 of them being English, 8 Dutch and Flemish, 3 French and 6 American. The English pictures are arranged in two groups, facing each other on the east and west walls. The Dutch and Flemish, by making one change, can be practically brought together, namely, by transposing the Van Dyck and the Vincent and the Romney; but this, in my opinion, would not be an improvement, as the light is more favorable to the Van Dyck where it now hangs.

The Americans were purposely hung in the Gallery to show that good American pictures can hold their own against the foreigners; I never having discriminated in making purchases, the test always being, "Is the picture good?" and the only preference being to buy the American when quality and value were equal.

While under the impression that my gifts of pictures and money, as offered at the December 18th meeting of the Board, had been unanimously accepted by the Trustees, nevertheless, in deference to views of those who think that the Museum should not be bound to perpetual conditions, I have amended the offer, in full expectation that the authorities of the Museum, as now or hereafter constituted, will consider themselves under moral obligation to conform to wishes expressed.

Very truly yours,

GEORGE A. HEARN

THE AMENDED OFFER

Thursday, January 11, 1906

J. PIERPONT MORGAN, ESQ.

President, Metropolitan Museum of Art, Central Park, New
York City

DEAR SIR:

I have heretofore presented to the Museum twenty-four pictures, and now desire to present in addition twenty-seven pictures with the full expectation that the authorities of the Museum as now or hereafter constituted will consider themselves under moral obligation to keep the fifty-one pictures (see list below) together, for the period of not less than twenty-five years from the date

hereof, in the gallery they are now in, or all together in some other gallery of the Museum of equal size and importance, equally well lighted.

Should the pictures of the Museum, after the twenty-five years have expired, become so numerous as to make it desirable for them to be grouped according to their respective schools of art, while I should prefer that they should remain in a gallery by themselves, as above stated, it will be deemed compliance with above expressed expectation, if all of the pictures belonging to each school are hung together as a group, in galleries with others of the same school with a group label above each group, designating the pictures as belonging to the "George A. Hearn Collection," and each picture neatly labeled, in addition to the name of the artist, "George A. Hearn Gift."

*INNESS, GEORGE, N. A.
Peace and Plenty	*WILSON, RICHARD, R. A.
Landscape and Figures
*GAINSBOROUGH, THOMAS, R. A.
Portrait of Mr. Burroughs
Uncle of the Artist	*OSTADE, ISACK VAN
Winter in Holland
*BONINGTON, RICHARD PARKES
Coast Scene, Normandy	*HOOCH, PIETER DE
Dutch Interior
*STARK, JAMES
Willows by the Water Courses	WILLAERTS, ADAM
River Scene with Boats
*WILSON, RICHARD, R. A.
The Storm	ECKHOUT, GERBRANDT VAN DEN
Destruction of Sodom and Gommorah
*CALLCOTT, SIR AUGUSTUS WALL, R. A.
Landscape	MURANT, EMANUEL
The Farm
*HARLOW, GEORGE HENRY
Portrait of the Artist	POUSSIN, GASPARD
Landscape and Figures
*REYNOLDS, SIR JOSHUA, P. R. A.
Portrait of Mrs. Arnold	CUYP, AELBERT
Landscape with Cattle
*CONSTABLE, JOHN, R. A.
Bridge on the Stour	REYNOLDS, SIR JOSHUA, P. R. A.
Portrait of a Lady
*PINE, ROBERT EDGE
Portrait of Mrs. Reid
in Character of Sultana	VINCENT, GEORGE
Landscape
*HOPPNER, JOHN, R. A.
Portrait of a Lady
Known as the Lady with Coral Necklace	ROMNEY, GEORGE
Lady Hamilton
*LELY, SIR PETER
Portrait of Sir William Temple	CROME, JOHN (called Old Crome)
The Landing
HOGARTH, WILLIAM
Peg Woffington	COTMAN, JOHN SELL
English Village
*KNELLER, SIR GODFREY, BART.
Portrait of Lady Mary Berkeley	NASMYTH, PETER (called Patrick)
Landscape
	VAN DYCK, SIR ANTHONY
Baron Arnold de Roy

*RAEBURN, SIR HENRY Portrait of William Forsyth	WILSON, RICHARD, R. A. Italian Landscape
*REYNOLDS, SIR JOSHUA, P. R. A. The Duke of Cumberland	JONGKIND, JOHN BARTHOLD Sunset on the Scheldt
*MORLAND, GEORGE Midday Meal	REYNOLDS, SIR JOSHUA, P. R. A. Master Hare
*COTTMAN, JOHN SELL Coast Scene	REYNOLDS, SIR JOSHUA, P. R. A. Portrait of Mrs. Angelo
*BEECHEY, SIR WILLIAM, R. A. Portrait of a Lady	BLANCHARD, JACQUES Venus and Adonis
*CLAUDE, LE LORRAIN A Seaport	HUYSMANS, CORNELIUS Landscape with Figures
CONSTABLE, JOHN, R. A. Lady Ellenborough	BLAKELOCK, RALPH A. Indian Encampment
LAWRENCE, SIR THOMAS, P. R. A. Mrs. Pulham	MARTIN, HOMER D. Sand Dunes, Lake Ontario
GAINSBOROUGH, THOMAS, R. A. English Landscape	WYANT, ALEXANDER H. Looking Towards the Sea
PHILIP, JOHN, R. A. Gossips at the Well	WYANT, ALEXANDER H. Landscape
MYTENS, DANIEL Portrait of King Charles I	WYANT, ALEXANDER H. Broad Silent Valley

*Indicates pictures heretofore presented

I would ask the privilege, from time to time, to exchange for others in the above-named collection such paintings as I may now have, or may hereafter acquire, that may improve the harmony and quality of the collection, each of such exchanges to be made with consent and approval of the Trustees.

FUND No. 1—In connection with the above, and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings purchased with the income of the fund of One Hundred Thousand Dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

FUND No. 2—To make the One Hundred Thousand Dollars immediately available, and to insure an income of five thousand dollars for some years to come, I desire to give an additional Twenty-five Thousand Dollars, so that five thousand dollars may be spent for paintings during the year 1906, and from the twenty thousand dollars remaining there may be taken sufficient to make up each year such amount as the income of the One Hundred Thousand Dollars may fall short of five thousand dollars.

In connection with the above, I also offer the choice of all of the following twelve paintings by living American artists, to be hung as the authorities of the Museum may elect:

Two by Winslow Homer, choice of two out of three, "Northeast," "Search Light, Santiago de Cuba," "Cannon Rock,"; one by Horatio Walker, "The Harrower"; one by J. Alden Weir, "Green Bodice"; one by Elliott Daingerfield, "Slumbering Fog"; one by Abbott H. Thayer, "Young Woman"; two by George H. Bogert, "Chale Church, Isle of Wight, England," "October Moonlight"; (Hallgarten prize); one by Henry W. Ranger, "Spring Woods"; one by Louis Paul Dessar, "Evening"; one by F. Ballard Williams, "Passaic River"; one by D. W. Tryon, choice of "Moonlight" or "Autumn."

FUND No. 3—I believe the paintings in Gallery 15 are all worthy examples of and executed by artists to whom they are attributed. Nevertheless, to provide for contingency of dispute as to authenticity, I will, in connection with the above-named gifts, present to the Museum an additional Twenty-five Thousand Dollars, to be invested as the authorities may elect, and, in case of dispute and unfavorable decision by experts (to be selected by the Museum) in regard to any painting or paintings, during ten years from the date hereof, I will, with the consent and approval of the authorities, withdraw and replace with others such disputed and discredited painting or paintings, if any; and in case I cannot find the painting or paintings in my own collection, or cannot remove them without disarrangement of my home, I to be privileged to use all or part of this fund of Twenty-five Thousand Dollars toward the purchase of the newly selected painting or paintings, allowing the Museum such amount as the disputed painting or paintings can be sold for.

In case of my death, the authorities of the Museum shall be likewise privileged to sell such disputed and discredited painting or paintings, if any, using the proceeds thereof and the fund of Twenty-five Thousand Dollars, with its accumulated interest, or so much thereof as needed, to pay for the picture or pictures purchased.

After ten years this Twenty-five Thousand Dollars (or so much as may not have been expended as above provided) together with its accumulated interest, shall be added to the heretofore named gift of One Hundred Thousand and so much as remains of the

Twenty-five Thousand Dollar gift provided to purchase paintings during the year 1906, etc., and from the income, paintings by living American artists to be likewise purchased.

Fund No. 1	\$100,000
Fund No. 2	25,000
Fund No. 3	<u>25,000</u>
Total	\$150,000

Very truly yours,

GEORGE A. HEARN

RESOLUTION OF ACCEPTANCE

At a meeting of the Board of Trustees, held January 26, 1906, the following resolution was adopted in regard to the gift of Mr. George A. Hearn:

RESOLVED, That the Trustees of the Metropolitan Museum of Art accept the munificent gift of Mr. George A. Hearn, upon the terms contained in his letter of January 11, 1906, and in accepting it they desire to put on record their warm appreciation of Mr. Hearn's generosity to the Museum and through the Museum to the people of this city.

The collection of pictures, which has been assembled in the gallery of the Museum, and already bears his name, is a notable one. We recognize his generous intention of making it even more representative from time to time. We particularly welcome his gift of American pictures, and the generous endowment which he has made for the acquisition of contemporary American paintings.

We recognize the careful forethought with which he has guarded his gift, by providing for the withdrawal of any picture which on expert opinion shall not be deemed authentic, and by permitting the exchange of American pictures hereafter acquired for those of greater merit, whenever the opportunity for such a favorable exchange shall present itself.

We trust he may realize for himself some of the pleasure and satisfaction which his fellow Trustees and his fellow citizens find in this important addition to our collection and our resources.

NEW YORK, April 19, 1909.

SIR CASPAR PURDON CLARKE, Director,
Metropolitan Museum of Art,
New York

Dear Sir Purdon :

In the Autumn of this year, if then living, and if the Trustees will set aside Gallery 14 for the Hearn Collection of American Pictures, and without changing terms of offer of pictures in Gallery 15, under date of January 11, 1906, and under privilege contained in that offer enabling me:

*"to exchange for others such paintings as
I may now have, or may hereafter ac-
quire, that may improve the harmony and
quality of the collection, each of such ex-
changes to be made with consent and ap-
proval of the 'Treasurer.'"*

I will put in place of pictures in Gallery 15 :

"LANDSCAPE" by John Crome and	} In place of
"MRS. BARNARD" by Sir Joshua Reynolds.	
"LANDSCAPE" by Cecil Lawson and	} In place of
"MISS BARING" by Sir Thomas Lawrence.	
"EARL OF ARUNDEL AND HIS GRANDSON, AFTERWARDS SIXTH DUKE OF NORFOLK" by Sir Anthony Van Dyck.	} In place of

Thus representing in Gallery 15, only foreign pictures.

The Innes, three Wyants, Martin and Blakelock, together with those already presented, and those purchased with the income from the "Hearn Fund" to be put in Gallery 14.

I will also add to the above American Pictures, enough representative examples to fill that Gallery, including among others, paintings by George Fuller, Winslow Homer, George Innes, Theodore Robinson, J. J. Shannon, Horatio Walker and Alexander H. Wyant.

As opportunities offer, I will from time to time, add to, and replace with others, such paintings as will improve the collection, the object being to make the examples a credit to American Art, and a benefit to the artists of our country, with the trust (i. e. desire and hope) that purchases from fund established, and pictures presented will be kept together.

Sincerely yours,

GEORGE A. HEARN

THE METROPOLITAN MUSEUM OF ART
NEW YORK

Extract from the minutes of the meeting of the Board of Trustees, held April 19, 1909.

RESOLVED: That Mr. Hearn's generous offer, made in his letter of April 19, 1909, be accepted with warmest thanks, subject to an agreement to be made by him and a Committee to be appointed for the purpose of determining the question of location and arrangement of the pictures.

* * *

RESOLVED: That Mr. Hearn's generous gift of the following paintings be accepted on the terms of the preceding resolution.

"VENICE"	William Gedney Bunce
"AUTUMN UPLANDS"	Bruce Crane
"AUGUST"	Charles H. Davis
"DREAM"	Arthur B. Davies
"WOOD CART"	Louis P. Dessar
"ISLE OF SHOALS"	Childe Hassam
"CATSKILLS"	DeWitt Parshall
"THE BRIDGE"	A. A. Ryder
"ROARING FORTIES"	Frederick A. Waugh

A true copy of record.

Attest :

ROBERT W. DE FOREST,
Secretary.

For particulars of

ARTHUR HOPPOCK HEARN FUND

See page 108

CATALOGUE OF PAINTINGS
COMPRISING GIFTS

FROM

GEORGE A HEARN

AND

PURCHASES FROM FUNDS ESTABLISHED BY HIM

AND FROM

ARTHUR HOPPOCK HEARN FUND

LIST OF ARTISTS AND THEIR PAINTINGS ILLUSTRATED

	PAGE
ABBEY, EDWIN A.	King Lear 118
ALEXANDER, JOHN W.	The Ring 115
ALEXANDER, JOHN W.	A Study in Black and Green 71
BEECHEY, SIR WILLIAM	Portrait of a Lady 18
BENSON, FRANK W.	Portrait of a Lady 66
BLAKELOCK, R. A.	Indian Encampment 62
BLAKELOCK, R. A.	Indian Pipe Dance 63
BLANCHARD, JACQUES	Venus and Adonis 49
BOGERT, GEORGE H.	Church at Chale 87
BOGERT, GEORGE H.	October Moonlight 87
BOGGS, FRANK M.	The Thames, London 94
BONINGTON, R. P.	Coast Scene, Normandy 35
BROWN, J. G.	Meditation 68
BRUSH, GEORGE DE FOREST	In the Garden 64
BUNCE, W. GEDNEY	Early Morning, Venice 102
BUNCE, W. GEDNEY	Venetian Boats 94
CALLCOTT, SIR A. W.	Landscape 26
CARLSEN, EMIL	The Open Sea 98
CASSATT, MARY	Mother and Child 79
CHASE, WILLIAM M.	Lady of the Seventeenth Century 69
CHASE, WILLIAM M.	Still Life 84
CHURCH, FREDERICK S.	Moonrise 119
CONSTABLE, JOHN	A Bridge on the Stour 28
CONSTABLE, JOHN	Mrs. Pulham 32
COTMAN, JOHN SELL	Worcester Cathedral 34
COTMAN, JOHN SELL	English Village 42
CRANE, BRUCE	Autumn Uplands 101
CROME, JOHN	The Road Through the Forest 30
CROME, JOHN	The Landing 29
CUYP, AELBERT	Landscape with Cattle 40
DAINGERFIELD, ELLIOTT	Slumbering Fog 86
DAINGERFIELD, ELLIOTT	Christ Stilling the Tempest 103
DAVIES, ARTHUR B.	A Dream 95
DAVIS, CHARLES H.	August 83
DEARTH, HENRY G.	The Harbor of Boulogne 100
DE HOOCH, PIETER	Dutch Interior 46
DESSAR, LOUIS P.	The Wood Cart 95
DOUGHERTY, PAUL	October Seas 82
FULLER, GEORGE	The Quadrone 54
GAINSBOROUGH, THOMAS	English Landscape 24
GAINSBOROUGH, THOMAS	Rev. Humphrey Burroughs 16
GENTH, LILIAN M.	Spring 78
HARLOW, GEORGE HENRY	Portrait of Himself 31

HASSAM, CHILDE	Coast Scene, Isle of Shoals	91
HAWTHORNE, CHARLES W.	The Trousseau	97
HOGARTH, WILLIAM	Peg Woffington	5
HOMER, WINSLOW	A Northeaster	60
HOMER, WINSLOW	Cannon Rock	61
HOMER, WINSLOW	In the Field	89
HOMER, WINSLOW	Searchlight, Santiago	59
HOMER, WINSLOW	The Maine Coast	110
HOMER, WINSLOW	Wood's Island Light	111
HOPPNER, JOHN	Lady with a Coral Necklace	21
HUYSMANS, C.	Landscape with Figures	42
INNESS, GEORGE	Evening at Medfield	57
INNESS, GEORGE	Peace and Plenty	56
INNESS, GEORGE	Spring Blossoms	112
JONGERS, ALPHONSE	George A. Hearn	50
JONGERS, ALPHONSE	Arthur H. Hearn	109
JONGERS, ALPHONSE	Louise	73
JONGKIND, J. B.	Sunset on the Scheldt	45
KENDALL, WILLIAM SARGENT	The Seer	74
KENDALL, WILLIAM SARGENT	Psyche	75
KNELLER, SIR GODFREY	Lady Mary Berkeley	7
KRONBERG, LOUIS	The Pink Sash	107
LATHROP, W. L.	The Meadows	100
LAWRENCE, SIR THOMAS	Lady Ellenborough	22
LAWRENCE, SIR THOMAS	Miss Baring	23
LAWSON, CECIL GORDON	Landscape with Sheep	37
LELY, SIR PETER	Sir William Temple	6
LOCKWOOD, WILTON	Peonies	102
LORRAIN, CLAUDE	A Seaport	47
MARTIN, HOMER D.	Sand Dunes, Lake Ontario	58
MILLER, RICHARD E.	The Chinese Statuette	105
MILLET, FRANCIS D.	An Old Time Melody	106
MORLAND, GEORGE	Midday Meal	25
MURANT, EMANUEL	The Farm	43
MURPHY J. FRANCIS	The Old Barn	92
MYTENS, DANIEL	King Charles 1	38
NASMYTH, PATRICK	Landscape	33
PARSHALL, DE WITT	The Catskill Mountains	85
PAXTON, WILLIAM MCGREGOR	Tea Leaves	96
PHILLIP, JOHN	Gossips at the Well	36
PINE, ROBERT EDGE	Mrs. Reid as a Sultana	19
POUSSIN, GASPARD	Landscape and Figures	48
RAEBURN, SIR HENRY	William Forsyth	20
RANGER, HENRY W.	Spring Woods	88
REID, ROBERT	Fleur-de-lys	77
REYNOLDS, SIR JOSHUA	The Duke of Cumberland	13

REYNOLDS, SIR JOSHUA . . .	Master Hare	12
REYNOLDS, SIR JOSHUA . . .	Mrs. Angelo	10
REYNOLDS, SIR JOSHUA . . .	Mrs. Arnold	11
REYNOLDS, SIR JOSHUA . . .	Mrs. Barnard	15
REYNOLDS, SIR JOSHUA . . .	Portrait of a Lady	14
ROBINSON, THEODORE . . .	Giverny, France	85
ROMNEY, GEORGE . . .	Lady Hamilton	17
RYDER, ALBERT P. . . .	The Bridge	88
SARGENT, JOHN S. . . .	Gitana	70
SARTAIN, WILLIAM . . .	A Chapter from the Koran	92
SCOFIELD, W. ELMER . . .	Sand Dunes near Lelant	101
SHANNON, J. J. . . .	Magnolia	76
SHANNON, J. J. . . .	Fairy Tales	117
SPEICHER, EUGENE . . .	Morning Light	91
STARK, JAMES	Willows by the Water Courses	34
THAYER, ABBOTT H. . . .	Young Woman	55
TWACHTMAN, J. H. . . .	A Waterfall	90
TRYON, D. W. . . .	Moonrise Before Sunset	93
TRYON, D. W. . . .	Moonlight	89
VAN DEN EECKHOUT, G. . .	Sodom and Gomorrah	43
VAN DYCK, ANTHONY . . .	Baron de Roy	Frontispiece
VAN DYCK, ANTHONY . . .	Thomas Howard and Grandson	39
VAN OSTADE, I. . . .	Winter in Holland	44
VEDDER, ELIHU . . .	The Pleiades	93
VINCENT, GEORGE . . .	Landscape	27
VOLK, DOUGLAS . . .	Young Pioneer	72
WALKER, HENRY OLIVER . .	The Morning Vision	116
WALKER, HORATIO . . .	The Harrower	113
WALKER, HORATIO . . .	The Harrower, Early Morning	84
WALKER, HORATIO . . .	The Sheep Fold	86
WATROUS, H. W. . . .	The Passing of Summer	104
WAUGH, FREDERICK J. . .	The Roaring Forties	99
WEIR, J. ALDEN . . .	The Green Bodice	67
WHISTLER, JAMES McNEIL .	Connie Gilchrist	65
WIGGINS, GUY C. . . .	Metropolitan Tower, N. Y.	103
WILLAERTS, ADAM . . .	River Scene with Boats	41
WILLIAMS, F. BALLARD . .	L'Allegro	80
WILLIAMS, F. BALLARD . .	The Happy Valley	81
WILSON, RICHARD . . .	Italian Landscape	8
WILSON, RICHARD . . .	Landscape and Figures	33
WILSON, RICHARD . . .	The Storm	9
WYANT, ALEXANDER H. . .	A Glimpse of the Sea	53
WYANT, ALEXANDER H. . .	The Broad Silent Valley	51
WYANT, ALEXANDER H. . .	The Mohawk Valley	114
WYANT, ALEXANDER H. . .	Landscape in the Adirondacks	52

WILLIAM HOGARTH, 1697-1764

PEG WOFFINGTON

CANVAS H. 28 IN. W. 24 IN.

SIR PETER LELY, 1618-1680

SIR WILLIAM TEMPLE

CANVAS H. 47 IN. W. 38 IN.

SIR GODFREY KNELLER, 1646-1723

LADY MARY BERKELEY

CANVAS H. 28 IN. W. 24 IN. SIGNED DATED 1700

RICHARD WILSON, R. A., 1713-1782

ITALIAN LANDSCAPE

CANVAS H. 34 IN. W. 51 IN.

RICHARD WILSON, R. A., 1713-1782

CANVAS H. 41 IN. W. 53 IN.

THE STORM

SIR JOSHUA REYNOLDS, P. R. A., 1723-1792
CANVAS H. 29 IN. W. 24½ IN.

MRS. ANGELO

SIR JOSHUA REYNOLDS, P. R. A., 1723-1792

MRS. ARNOLD

CANVAS H. 28½ IN. W. 24 IN.

SIR JOSHUA REYNOLDS, P. R. A.
H. 30 IN.

MASTER FRANCIS GEORGE HARE
W. 25 IN.

SIR JOSHUA REYNOLDS, P. R. A.
1723-1792

II. R. H. WILLIAM AUGUSTUS
DUKE OF CUMBERLAND

CANVAS H. 49 IN. W. 39 IN.

SIR JOSHUA REYNOLDS, P. R. A., 1723-1792

PORTRAIT OF A LADY

CANVAS H. 29 IN. W. 24 IN.

SIR JOSHUA REYNOLDS, 1723-1792

PORTRAIT OF MRS. BARNARD

H. 50 IN W. 40 IN.

THOMAS GAINSBOROUGH, R. A. REV. HUMPHREY BURROUGHS
1727-1788
CANVAS H. 28¼ IN. W. 23¼ IN.

GEORGE ROMNEY, 1734-1802

CANVAS H. 29 IN. W. 24 IN.

LADY HAMILTON

SIR WILLIAM BEECHEY, R. A., 1753-1839 PORTRAIT OF A LADY
CANVAS H. 49 IN. W. 39 IN.

ROBERT EDGE PINE, 1742-1790

MRS. REID AS A SULTANA

CANVAS H. 34½ IN. W. 27 IN.

SIR HENRY RAEBURN, 1756-1823

WILLIAM FORSYTH

CANVAS H. 29 IN. W. 24½ IN.

JOHN HOPPNER, R. A., 1758-1810 LADY WITH A CORAL NECKLACE
CANVAS H. 28½ IN. W. 23½ IN.

SIR THOMAS LAWRENCE, P. R. A.

LADY ELLENBOROUGH

1769-1830

CANVAS H. 29 IN. W. 24 IN.

SIR THOMAS LAWRENCE, 1769-1830

PORTRAIT OF MISS BARING

H. 50 IN. W. 40 IN.

ENGLISH LANDSCAPE

THOMAS GAINSBOROUGH, R. A., 1797-1798

CANVAS H. 46 IN. W. 58 IN.

GEORGE MORLAND, 1763-1804

CANVAS

H. 27½ IN.

W. 35 IN.

SIGNED

DATED 1795

MIDDAY MEAL

SIR AUGUSTUS WALL CALLCOTT, R. A., 1779-1844

CANVAS H. 27½ IN. W. 35½ IN.

LANDSCAPE

GEORGE VINCENT, 1796-1832

CANVAS H. 25 IN. W. 34½ IN.

LANDSCAPE

JOHN CONSTABLE. R. A., 1776-1837

CANVAS H. 21 IN. W. 32 $\frac{3}{4}$ IN.

BRIDGE ON THE STOUR

JOHN CROME, 1768-1821

THE LANDING

CANVAS H. 23 IN. W. 19 IN.

JOHN CROME

ROAD THROUGH THE FOREST

H. 49 IN. W. 67 IN.

GEORGE HENRY HARLOW, 1787-1819 PORTRAIT OF THE ARTIST
CANVAS H. 29 IN. W. 24 IN.

JOHN CONSTABLE, R. A., 1776-1837

MRS. PULHAM

CANVAS H. 29 IN. W. 24 IN.

PATRICK NASMYTH, 1786-1831

LANDSCAPE

CANVAS H. 14 IN. W. 19 IN. SIGNED

RICHARD WILSON, R. A., 1713-1782

LANDSCAPE AND FIGURES

CANVAS H. 17 IN. W. 21 IN.

JAMES STARK, 1794-1859

WILLOWS BY THE WATER COURSES

CANVAS H. 17½ IN. W. 23 IN.

JOHN SELL COTMAN, 1782-1842

WORCESTER CATHEDRAL

CANVAS. H. 27½ IN. W. 35¾ IN.

RICHARD PARKES BONINGTON, 1801-1828

CANVAS

H. 31 IN. W. 48 IN

COAST SCENE, NORMANDY

JOHN PHILLIP, R. A., 1817-1867

CANVAS H. 18 IN. W. 26 IN.

GOSSIPS AT THE WELL

CECIL GORDON LAWSON, 1851-1882

H. 40 IN. W. 60 IN.

ENGLISH LANDSCAPE WITH SHEEP

DANIEL MYTENS, 1590-1658

KING CHARLES I

CANVAS H. 77 IN. W. 53 IN. SIGNED DATED 1629

ANTHONY VAN DYCK, 1599-1641 THOMAS HOWARD, EARL OF ARUNDEL
AND HIS GRANDSON HENRY, SIXTH DUKE OF NORFOLK

H. 97 IN. W. 56 IN.

ALBERT CUYP, 1605-1691

LANDSCAPE WITH CATTLE

CANVAS H. 43 IN. W. 70 IN. SIGNED

RIVER SCENE WITH BOATS

PANEL H. 20 IN. W. 33 IN. SIGNED DATED 1645

ADAM WILLAERTS, 1577-1664

CORNELIS HUYSMANS, 1648-1727

LANDSCAPE WITH FIGURES

CANVAS H. 21½ IN. W. 30 IN.

JOHN SELL COTMAN, 1782-1842

ENGLISH VILLAGE

CANVAS H. 19 IN. W. 15½ IN.

EMANUEL MURANT, 1622-1700

THE FARM

CANVAS H. 14 IN. W. 18½ IN.

GERBRANDT VAN DEN EECKHOUT
1621-1674

DESTRUCTION OF SODOM AND
GOMORRAH

PANEL H. 14 IN. W. 20 IN.

ISAAC VAN OSTADE, 1621-1649

CANVAS H. 40 IN. W. 60 IN.

WINTER IN HOLLAND

JAN BARTHOLO JONGKIND, 1819-1891
CANVAS H. 20½ IN. W. 28¼ IN. SIGNED
SUNSET ON THE SCHELDT

PIETER DE HOOCH, 1632-1681

A DUTCH INTERIOR

PANEL H. 21 IN. W. 25 IN.

CLAUDE LORRAIN, 1600-1682

A SEAPORT

CANVAS H. 37½ IN. W. 47½ IN.

GASPARD POUSSIN, 1613-1675

CANVAS

H. 35 IN.

W. 57 IN.

LANDSCAPE AND FIGURES

JACQUES BLANCHARD, 1600-1638

CANVAS

H. 47 IN.

W. 68 IN

VENUS AND ADONIS

ALPHONSE JONGERS, 1872

GEORGE ARNOLD HEARN

H. 40 IN. W. 30 IN.

ALEXANDER H. WYANT, N. A.
1836-1892

THE BROAD SILENT VALLEY

CANVAS H. 60½ IN. W. 50 IN. SIGNED

ALEXANDER H. WYANT, N. A., 1836-1892

LANDSCAPE IN THE ADIRONDACKS

CANVAS

H. 20 IN.

W. 30 IN.

SIGNED

A GLIMPSE OF THE SEA

SIGNED

W. 30 IN.

H. 18 IN.

CANVAS

ALEXANDER H. WYANT, 1836-1892

GEORGE FULLER, 1822-1884

H. 50 IN. W. 40 IN.

THE QUADROON

ABBOTT H. THAYER, N. A., 1849-

YOUNG WOMAN

CANVAS H. 37 IN. W. 29 IN. SIGNED

PEACE AND PLENTY

H. 77 IN. W. 112 IN.

GEORGE INNESS, 1825-1894

GEORGE INNESS, 1825-1894

H. 28 IN. W. 63 IN.

EVENING AT MEDFIELD

SAND DUNES, LAKE ONTARIO

HOMER DODGE MARTIN, N. A., 1836-1897
CANVAS

H. 36 IN. W. 59 IN. SIGNED. DATED 1887

SEARCHLIGHT, SANTIAGO DE CUBA

SIGNED

W. 49½ IN.

H. 30 IN.

CANVAS

WINSLOW HOMER, N. A., 1836-1908

A NORTHEASTER

H. 35 IN. W. 50 IN.

WINSLOW HOMER, 1836-1908

WINSLOW HOMER, N. A., 1836-1908

CANNON ROCK

CANVAS H. 39 IN. W. 39 IN. SIGNED

RALPH ALBERT BLAKELOCK, 1847-

INDIAN ENCAMPMENT

CANVAS H. 37 IN. W. 40 IN. SIGNED

RALPH ALBERT BLAKELOCK, 1847-

H. 45 IN. W. 60 IN.

INDIAN PIPE DANCE

GEORGE DE FOREST BRUSH. IN THE GARDEN
1855-

J. A. McNEIL WHISTLER, 1834-1903 CONNIE GILCHRIST
H. 72 IN. W. 40 IN.

FRANK W. BENSON, 1862-

H. 40 IN. W. 32¼ IN.

PORTRAIT OF A LADY

JULIAN ALDEN WEIR, N. A., 1843-

THE GREEN BODICE

CANVAS H. 33 IN. W. 24 IN.

J. G. BROWN, 1831-1913

H. 36 IN. W. 28 IN.

MEDITATION

WILLIAM M. CHASE, 1849-

SEVENTEENTH CENTURY LADY

H. 36 IN. W. 24 IN.

JOHN S. SARGENT, 1856-

H. 24 IN. W. 20 IN. SIGNED

GITANA

JOHN W. ALEXANDER, 1856-

A STUDY IN BLACK AND GREEN

H. 40 IN.

W. 30 IN.

DOUGLAS VOLK, 1856- THE YOUNG PIONEER
H. 30 IN. W. 16 IN.

ALPHONSE JONGERS, 1872-

LOUISE

H. 80 IN. W. 38 IN.

WILLIAM SARGENT KENDALL, 1869—

THE SEER

H. 40 IN. W. 30 IN.

WILLIAM SARGENT KENDALL, 1869—

PSYCHE

H. 45 IN. W. 30 IN.

J. J. SHANNON, 1863

MAGNOLIA

CANVAS H. 71 IN. W. 38½ IN. SIGNED AND DATED 1899

ROBERT REID, 1862-

H. 44 IN. W. 40 IN.

FLEUR-DE-LYS

LILIAN M. GENTH, 1876-

H. 39 IN. W. 30 IN.

SPRINGTIME

MARY CASSATT, 1855-

H. 36 IN. W. 30 IN.

MOTHER AND CHILD

F. BALLARD WILLIAMS, 1871—

H. 11¼ IN. W. 15 IN.

L'ALLEGRO

F. BALLARD WILLIAMS, 1871-

H. 28 IN W. 36 IN

THE HAPPY VALLEY

OCTOBER SEAS

H. 36 IN. W. 48 IN.

PAUL DOUGHERTY, 1877-

CHARLES H. DAVIS, 1856-

H. 29 IN. W. 36 IN.

AUGUST

HORATIO WALKER, 1858-

THE HARROWER, EARLY MORNING

H. 28 IN. W. 38 IN.

WILLIAM M. CHASE, 1849-
CANVAS

H. 36 IN. W. 40 IN. SIGNED

STILL LIFE

DE WITT PARSHALL, 1864-

THE CATSKILL MOUNTAINS

H. 32 IN. W. 54 IN.

THEODORE ROBINSON, 1854-1896

GIVERNY, FRANCE

H. 25 IN. W. 32 IN.

ELLIOTT DAINGERFIELD, N. A., 1859-

SLUMBERING FOG

CANVAS H. 29½ IN. W. 36 IN. SIGNED

HORATIO WALKER, N. A., 1858-

THE SHEEP FOLD

CANVAS H. 20 IN. W. 28 IN. SIGNED DATED 1890

GEORGE H. BOGERT, A. N. A., 1864- OCTOBER MOONLIGHT
CANVAS H. 18 IN. W. 30 IN. SIGNED

GEORGE H. BOGERT, A. N. A., 1864- CHURCH AT CHALE
ISLE OF WIGHT
CANVAS H. 28 IN. W. 36 IN. SIGNED

ALBERT P. RYDER, 1847-

H. $9\frac{7}{8}$ IN. W. $26\frac{7}{8}$ IN

THE BRIDGE

HENRY W. RANGER, N. A., 1858-

CANVAS H. 27 IN. W. 35 IN. SIGNED

SPRING WOODS

DWIGHT W. TRYON, N. A., 1849-

MOONLIGHT

CANVAS H. 13 IN. W. 21½ IN. SIGNED

WINSLOW HOMER, 1836-1908

IN THE FIELD

H. 16 IN. W. 24 IN.

J. H. TWACHTMAN, 1852-1902

A WATERFALL

H. 30 IN. W. 25 IN.

EUGENE SPEICHER, 1883-

CANVAS H. 27¼ IN. W. 34 IN.

MORNING LIGHT

CHILDE HASSAM, 1859-

COAST SCENE, ISLE OF SHOALS
H. 25 IN. W. 30 IN.

J. FRANCIS MURPHY, 1853-

H. 24 IN. W. 36 IN.

THE OLD BARN

WILLIAM SARTAIN, 1843-

A CHAPTER FROM THE KORAN
H. 36 IN. W. 42 IN.

ELIHU VEDDER, 1836-

THE PLEIADES

H. 24½ IN. W. 37 IN. SIGNED

D. W. TRYON, N. A., 1849-

MOONRISE BEFORE SUNSET

H. 24 IN. W. 29 IN.

W. GEDNEV BUNCE, 1840-

H. 40 IN. W. 56 IN.

VENETIAN BOATS

F. M. BOGGS, 1855-

H. 38 IN. W. 51 IN.

THE THAMES

ARTHUR B. DAVIES, 1862-

H. 18 IN. W. 30 IN.

A DREAM

LOUIS PAUL DESSAR, 1867-

H. 23 IN. W. 36 IN.

THE WOOD CART

WILLIAM MCGREGOR PAXTON, 1869—

TEA LEAVES

H. 35 IN. W. 28 IN.

CHARLES W. HAWTHORNE. 1872-

THE TROUSSEAU

H. 42 IN. W. 40 IN.

EMIL CARLSEN, 1853-

H. 50 IN. W. 60 IN.

THE OPEN SEA

THE ROARING FORTIES

H. 48 IN. W. 60 IN.

FREDERICK J. WAUGH, 1861-

WILLARD L. LATHROP, 1859-

H. 18 IN. W. 23¼ IN.

THE MEADOWS

HENRY G. DEARTH, 1864-

H. 24 IN. W. 36 IN.

THE HARBOR AT BOULOGNE

BRUCE CRANE, 1857-

H. 27 IN. W. 40 IN.

AUTUMN UPLANDS

W. ELMER SCOFIELD, 1867-

H. 40 IN. W. 48 IN.

SAND DUNES NEAR LELANT

WILLIAM GEDNEV BUNCE, 1840- EARLY MORNING, VENICE
H. 16 IN. W. 12 IN.

WILTON LOCKWOOD, 1862- PEONIES
H. 30 IN. W. 30 IN.

GUY C. WIGGINS, 1883- THE METROPOLITAN TOWER
CANVAS H, 34 IN. W, 40 IN.

ELLIOTT DAINGERFIELD, 1859- CHRIST STILLING THE TEMPEST
CANVAS H, 30 IN. W, 24 IN.

HARRY WILLSON WATROUS, 1857-

THE PASSING OF SUMMER

CANVAS H. 36 IN. W. 29 IN.

RICHARD E. MILLER, 1875-

CANVAS H. 57¼ IN. W. 45¼ IN.

THE CHINESE STATUETTE

FRANCIS D. MILLET, 1846-1912

AN OLD TIME MELODY

Presented by Mrs. Clarkson Cowl, in memory of her brother, Arthur Hoppock Hearn

LOUIS KRONBERG, 1871-

CANVAS H. 30 IN. W. 32 $\frac{3}{8}$ IN.

THE PINK SASH

ARTHUR HOPPOCK HEARN MEMORIAL FUND

20 West Fourteenth Street

Wednesday, June 14, 1911

DEAR MR. DE FOREST:

In memory of my son, the late Mr. Arthur Hoppock Hearn, I offer to the Metropolitan Museum of Art:

- "PORTRAIT OF ARTHUR HOPPOCK HEARN" by Alphonse Jongers
- "MAINE COAST" by Winslow Homer
- "WOOD'S ISLAND LIGHT" by Winslow Homer
- "THE HARROWER, MORNING" by Horatio Walker
- "SPRING BLOSSOMS" by George Inness

In connection with above, and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars (\$100,000) in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings purchased with income of this Fund of One Hundred Thousand Dollars (\$100,000); such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

The Fund to be known as the *Arthur Hoppock Hearn Fund*, and pictures purchased therewith to be inscribed "*Arthur Hoppock Hearn Fund*."

Above named paintings and those purchased with proceeds of income of this Fund to be kept with the other American Paintings that have been or may be purchased from Funds established by me.

Sincerely yours,
GEORGE A. HEARN

MR. ROBERT W. DE FOREST, Vice-President
Metropolitan Museum of Art, New York City

Above was accepted with thanks and request that Mr. George A. Hearn would have his portrait painted for the Museum.

ALPHONSE JONGERS, 1872-

ARTHUR HOPPOCK HEARN

H. 40 IN. W. 30 IN.

WINSLOW HOMER, 1836-1908

H. 30 IN. W. 41 IN.

THE MAINE COAST

Presented by George A. Hearn in memory of his son, Arthur Hoppock Hearn

WINSLOW HOMER, 1836-1908

H. 30 IN. W. 40 IN.

WOOD'S ISLAND LIGHT

Presented by George A. Hearn in memory of his son, Arthur Hopcock Hearn

GEORGE INNESS, 1825-1894

H. 30 IN. W. 45 IN.

Presented by George A. Hearn in memory of his son, Arthur Hopcock Hearn

SPRING BLOSSOMS

HORATIO WALKER, 1858—

CANVAS H. 24 IN. W. 36 IN.

Presented by George A. Hearn in memory of his son, Arthur Hoppock Hearn

THE HARROWER

ALEXANDER H. WYANT, 1836-1892

H. 35 IN. W. 53 IN.

THE MOHAWK VALLEY

Presented by Mrs. George E. Schanck in memory of her brother, Arthur Hoppock Hearn

JOHN W. ALEXANDER, 1856-

CANVAS H. 40 IN. W. 30 IN. SIGNED

THE RING

Presented by Mrs. Herbert S. Greims in memory of her brother, Arthur Hoppock Hearn

HENRY OLIVER WALKER, 1843-

THE MORNING VISION

CANVAS H. 28 IN. W. 31 $\frac{1}{4}$ IN SIGNED

J. J. SHANNON, 1863-

CANVAS H. 34 IN. W. 44 IN. SIGNED AND DATED 1865

FAIRY TALES

EDWIN A. ABBEY, 1852-1911

KING LEAR, ACT I, SCENE I

CANVAS H. 53 IN. W. 126 IN.

F. S. CHURCH, 1842

CANVAS H. $25\frac{3}{4}$ IN. W. $21\frac{3}{4}$ IN.

MOONRISE

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George A. Hearn gift to the Metropolitan